

学校编码: 10384
学号: 12320081152814

分类号____密级____
UDC ____

厦 门 大 学

硕 士 学 位 论 文

《猫眼》中的意识流

Stream of Consciousness in Cat's Eye

范森

指导教师姓名: 詹树魁 教授

专 业 名 称: 外国语言学及应用语言学

论文提交日期: 2011 年 5 月

论文答辩时间:

学位授予日期:

答辩委员会主席: ____

评阅人: ____

2011 年 5 月

厦门大学学位论文原创性声明

本人呈交的学位论文是本人在导师指导下,独立完成的研究成果。本人在论文写作中参考其他个人或集体已经发表的研究成果,均在文中以适当方式明确标明,并符合法律规范和《厦门大学研究生学术活动规范(试行)》。

另外,该学位论文为()课题(组)的研究成果,获得()课题(组)经费或实验室的资助,在()实验室完成。(请在以上括号内填写课题或课题组负责人或实验室名称,未有此项声明内容的,可以不作特别声明。)

声明人(签名):

年 月 日

厦门大学学位论文著作权使用声明

本人同意厦门大学根据《中华人民共和国学位条例暂行实施办法》等规定保留和使用此学位论文，并向主管部门或其指定机构送交学位论文（包括纸质版和电子版），允许学位论文进入厦门大学图书馆及其数据库被查阅、借阅。本人同意厦门大学将学位论文加入全国博士、硕士学位论文共建单位数据库进行检索，将学位论文的标题和摘要汇编出版，采用影印、缩印或者其它方式合理复制学位论文。

本学位论文属于：

（ ） 1.经厦门大学保密委员会审查核定的保密学位论文，
于 年 月 日解密，解密后适用上述授权。

（ ） 2.不保密，适用上述授权。

（请在以上相应括号内打“√”或填上相应内容。保密学位论文应是已经厦门大学保密委员会审定过的学位论文，未经厦门大学保密委员会审定的学位论文均为公开学位论文。此声明栏不填写的，默认为公开学位论文，均适用上述授权。）

声明人（签名）：

年 月 日

Abstract

Margaret Atwood (1939—) is a well-known Canadian poet, novelist and literary critic in contemporary literary world. Her seventh novel *Cat's Eye* gained an immediate success upon its publication in 1988 and was crowned as “Atwood’s most artistically accomplished novel thus far” (Cooke, 1998: 294). To date, literary critics have analyzed the themes and narrative techniques of the novel from a wide variety of angles such as feminism, post-colonialism, intertextuality and postmodernism. Deeply influenced by the Canadian literature, Atwood keeps making innovation in her writing processes, but survival is the common theme throughout her oeuvre.

This paper is a tentative research into *Cat's Eye*, to explore the implied theme of survival, through analyzing the artistic techniques, especially, stream of consciousness revealed in the text, so as to provide a new perspective for the research of Atwood.

This thesis includes five parts. Introduction briefly introduces Margaret Atwood’s life, works and the previous studies of *Cat's Eye* by other scholar’s at home and abroad, and states the structure and aims of this thesis. Chapter One traces the psychological and philosophical background of stream of consciousness, and also the development of stream of consciousness novel. Chapter Two focuses on the characteristics of stream of consciousness manifested in *Cat's Eye*, which will be dealt with mainly from four aspects, namely, the disordered structure, indeterminacy, consciousness via paintings and epiphany. Chapter Three pays close attention to how the stream of consciousness flows with the techniques of interior monologue, free association, montage and symbolism. The part of Conclusion makes a review of the whole paper. Probing into the inner world of woman in the modern world with the skillful use of stream of consciousness, Margaret Atwood’s creative writing has enriched the theme of “survival” in this novel.

Key Words: Margaret Atwood; *Cat's Eye*; stream of consciousness; survival

摘 要

玛格丽特·阿特伍德（1939— ）是加拿大当代著名的诗人、小说家和文学评论家。她的第七部长篇小说《猫眼》1988年甫一问世即被认为是“阿特伍德迄今为止最具艺术成就的小说”，获得了巨大成功。时至今日，关于该小说的评论并不是很多，评论家多从女性主义、后殖民主义、互文性、后现代性等角度分析该作品的主题思想和叙事技巧。阿特伍德深受加拿大文学的影响，在其创作中对写作技巧不断进行创新，但是生存始终是贯穿她作品的一大主题。

本文旨在通过分析小说中的意识流创作特点以及阿特伍德的创新之处，揭示在心理描写过程中所潜藏的生存主题，为阿特伍德研究提供一个新的视角。

本论文分为五部分，引言部分主要介绍了阿特伍德的生平、国内外对她的作品和《猫眼》的研究现状，并且简要陈述本论文的具体结构和研究目标。第一章简要介绍了意识流小说产生的哲学与心理学的背景及其发展。第二章集中分析了小说《猫眼》中意识流创作的特点，通过对文中散乱的叙事结构、不确定性、意识流动以及顿悟等特点的分析，展示主人公的心理变化和心理成长过程。第三章主要通过分析小说中所采用的内心独白、自由联想、蒙太奇等传统的技巧，揭示阿特伍德对意识流创作技巧的继承。与此同时，阿特伍德利用象征主义创新性地描绘出人物的意识流动，揭示了人物的心理变化过程。结语部分回顾了整篇论文探讨的要点，并指出阿特伍德娴熟的运用意识流写作手法，使主人公的经历跃然纸上，突出体现了该小说以及加拿大文学中所蕴含的生存主题。

关键词：玛格丽特·阿特伍德；《猫眼》；意识流；生存

Table of Contents

English abstract.....	I
Chinese abstract	II
Introduction.....	1
I Margaret Atwood and Her Works	1
II <i>Cat's Eye</i> and Literary Reviews.....	3
III Structure and Aims of the Thesis	5
Chapter One Stream of Consciousness.....	8
I Psychological Background	9
II Philosophical Background	11
III Development of Stream of Consciousness	15
Chapter Two Disordered Structure, Indeterminacy, Consciousness and Epiphany	19
I Disordered Structure.....	19
II Indeterminacy	23
III Consciousness via Paintings.....	26
IV Epiphany.....	30
Chapter Three Interior Monologue, Free Association, Montage and Symbolism.....	35
I Interior Monologue.....	35
II Free Association	39
III Montage	43

IV Symbolism	47
Conclusion	52
References	53
Acknowledgements	56

目 录

英文摘要	I
中文摘要	II
引言.....	1
I 玛格丽特·阿特伍德及其作品.....	1
II 《猫眼》及其研究现状.....	3
III 论文结构及研究目标.....	5
第一章 意识流	8
I 心理学背景.....	9
II 哲学背景.....	11
III 意识流的发展.....	15
第二章 杂乱的结构，不确定性，意识流动和顿悟.....	19
I 杂乱的结构.....	19
II 不确定性.....	23
III 意识流动.....	26
IV 顿悟.....	30
第三章 内心独白，自由联想，蒙太奇和象征主义.....	35
I 内心独白.....	35
II 自由联想.....	39
III 蒙太奇.....	43
IV 象征主义.....	47
结语.....	52

参考文献	53
------------	----

致谢	56
----------	----

厦门大学博士论文摘要库

Introduction

I Margaret Atwood and Her Works

Canadian female writer Margaret Eleanor Atwood, as a poet, novelist, literary critic as well as a story-writer, enjoys a high reputation in contemporary literary world. She was born in 1939 in Ottawa, Canada, and spent her early childhood moving around in the forests and small settlements of Northern Ontario and Quebec with her family members, for her father was a field entomologist. She grew up in and out of the bush, frequently traveling between bush and city. It was until the eighth grade that she could study in school regularly. However, when interviewed by Joyce Carol Oates, Atwood considered this seemingly simple and dull life-style as “a definite advantage” (Cooke, 1998: 22), because it enabled her to freely contact with the miraculous nature and amuse herself by reading books. Her unique language style and creating skills gradually came into being on the basis of absorbing the quintessence from literary classics. This is extremely beneficial to enlarge her ken and invigorate her unlimited imagination, having laid a solid foundation for Atwood’s artistic career in the future.

Her college years from 1957 to 1961 in Victoria College, University of Toronto witnessed Atwood as an emerging young poet. In 1961, she published a slim book of poems, *Double Persephone* (1961). She then enrolled in graduate studies at Radcliffe College in Harvard University. It was under the enlightenment and inspirations of these teachers in universities that she made her mind to devote herself to the better development of Canadian literature. She began to take a serious rather than perfunctory attitude towards her writing career. Margaret Atwood is expert at many literary genres. Until now, her astonishingly versatile and prolific output includes 13 novels, 14 poetry collections, 8 short story collections and 4 volumes of literary reviews. She wrote three children’s books, and compiled and illustrated *The CanLit Foodbook*, and she was the editor of the *Oxford Book of Canadian Verse in English* and the co-editor of the *Oxford Book of Canadian Short Stories in English*. She has

achieved phenomenal success in literatus.

Translated into more than thirty-five languages, and published in more than twenty countries, Atwood's works are of such high literary value and enormous popularity that she has won almost every major literary award at home and abroad successively. Among more than fifty awards, Canadian top literary honor---Governor General's Literary Award---has twice been awarded to her. Most importantly, Atwood short-listed four times for the premier British award for fiction, the Booker Prize, for *The Handmaid's Tale* (1985), *Cat's Eye* (1988), *Alias Grace* (1996) and *Oryx and Crake* (2003) in 1987, 1989, 1996 and 2003 respectively. Meanwhile, she also short-listed for Nobel Prize for Literature on four occasions.

A writer, as distinguished as Margaret Atwood, is sure to become the focus of literary scholars. As Susan Strehle has commented, "Academic critics have published some forty books and a thousand articles about her works, and they concur that Atwood is one of the most powerful and important writers of our age" (Strehle, 2003: 737). In the West, there are a great many research books about Atwood's works, such as *Margaret Atwood: Writing and Subjectivity* (1994) edited by Colin Nicholson, *Margaret Atwood* (1996, 2005) edited by Coral Ann Howells, *Margaret Atwood: Works and Impact* (2000) edited by Reingard M. Nischik, *Margaret Atwood's Textual Assassinations: Recent Poetry and Fiction* (2003) edited by Sharon Rose Wilson, *Margaret Atwood: A Critical Companion* (2004) edited by Nathalie Cooke, *The Cambridge Companion to Margaret Atwood* (2006) edited by Coral Ann Howells and and so on. These scholars interpret Atwood's poetry and fiction from the angles of postcolonialism, intertextuality, gender study and so on. In China, there are more than three hundred critical articles or essays on her works, while only one book, *Margaret Atwood and Her Writing* (2003) by Fu Jun covers an extensive and precise examination of Atwood's writing career up to the year of 2003, and provides unique insights into Atwood's political and cultural concerns as well as innovative writing skills.

As a female artist, Atwood is deeply concerned with the psychological and spiritual conditions of contemporary Canadians. Atwood's works are full of the

worries and misgivings for her compatriots; the narrator is always racking her/his brains to help Canadians (especially women) out of their spiritual dilemmas.

Atwood's literary works often reveal her ecological concern, feminist consciousness and Canadian nationalistic awareness. Constantly combined with these is the theme---survival. Just as Margaret Atwood argues in her famous critical study *Survival: A thematic Guide to Canadian Literature* (1972),

Canadians, having existed in a colonial relationship first to England and then to America, are not only alienated from their environment but are obsessed with a sense of themselves as victims, and consequently Canadians are in short of national identity. Therefore, victimization and survival are recurring themes in Canadian literature. (Atwood, 1972: 45)

In *Survival* (1972), Atwood postulates that, just as the frontier is the central theme of American literature, survival is central to the literature of Canada, and she describes the survival theme as “grim” and “bare” (Atwood, 1972: 47). She characterizes earlier Canadian literature as a dreary record of struggle and victimization—death by avalanche, attacking grizzly bears, or lost expeditions—whose “true and only season”(Atwood, 1972: 23) is winter. Atwood's novels tend to follow the native Canadian tradition as she describes it; she adheres to the theme of survival against difficult odds. As a female writer, Atwood is adept at describing women's psychology, vividly presenting the vicissitudes in their lives. Most protagonists in her fictions are professional women in modern society, and in many cases they are artists or writers who set out on their journey to find the real self. What are highlighted are the importance of self, the search for identity and the instinct for survival.

II *Cat's Eye* and Literary Reviews

Cat's Eye, Margaret Atwood's seventh novel, took her about twenty years to write. In 1964-1965, after Margaret wrote four short stories as the basis of this novel, she put aside the drafts. Until the late 1980s, *Cat's Eye*, a work which represents “some of the finest writing in Atwood's oeuvre” (Davidson, 1997: 21) was created. She has wished to depict “the dynamics of friendship in the universe of young girls”

(Cooke, 1998: 293) for a long while. This wish is born out of Atwood's impulse to "build a literary home for all those vanished things from [her] own childhood" (Atwood, 1990: 236), and the expectation gets fulfilled through her expert representations of little girls' unique patterns of speech and behavior in *Cat's Eye*. It explores the deep darker side of childhood friendship and inquires into the problems of being female and an artist in the contemporary era.

Over the past more than two decades since the publication of *Cat's Eye* in 1988, a number of researches on the novel have been conducted by foreign critics from many perspectives. Most critics regard *Cat's Eye* as a work with a keen feminist twist, only with different stresses, such as Sharon Rose Wilson, who takes advantage of two intertextual fairy tales to illuminate the "eye" imagery, and Carol Osborne, who depicts the classical bildungsroman structure by assuming a circularity between the past and the present, and Molly Hite, who utilizes Foucault's theory to analyze the novel. Besides, Eleanora Rao, Carol Ann Howells and J. Brooks Bouson uncover the uncertainty and cultural construction of female subjectivity. Martha Sharpe, Judith McCombs, Jessie Givner, Susan Strehle, to name just a few, all make a thorough analysis of the protagonist as a female artist and of her paintings, or the genre of this novel as the *Künstlerroman* ("artist novel"). Nathalie Cooke interprets *Cat's Eye* as a fictive confession, in which the conventions of the confessional are observed to encourage the readers to face the ethical overtone of the novel. Chinmoy Banerjee shows the hiding art between protagonist's time and Atwood's time. Arnold Davidson pays attention to Atwood's parody of works of Shakespeare, Dante and Proust.

Chinese literary researches on *Cat's Eye* are comparatively less. In Fu Jun's *Margaret Atwood and Her Writing* (2003), she introduces the plot and characteristics of the novel, and also analyzes its theme and writing techniques. Besides, there are several critical essays on *Cat's Eye*; we can achieve nearly ten entries from the internet data base. Wang Yun interprets the novel's postmodern and *Bildungsroman* characteristics in her M. A thesis (2008), You Lei interprets the binary oppositions in this novel in *Journal of Nanjing University of Posts and Telecommunications* (2006). Fu Jun and You Lei highlight the novel's themes of time, existence, memory and their

connections in *Journal of Sichuan International Studies University* (2004). Qiu Liping approaches the artistic characteristics and themes of the novel in *Journal of Jiangsu Institute of Education* (2004). Yang Haocheng, the translator of the novel's Chinese version, probes into the seemingly simple but actually complex relationships among female figures of this novel in *Contemporary Foreign Literature* (2004).

III Structure and Aims of the Thesis

Each of Atwood's novels needs to be located in its specific historical and cultural context, as "We all belong to our own time, and there is nothing whatever that we can do to escape it. Whatever we write will be contemporary, even if we attempt a novel set in a past age" (Howells, 2005: 7).

The Canadian critic Linda Hutcheon gives a precise description of the contemporary Canadian novelists' fictional method in her analysis,

They use and abuse the conventions of the realist novel. They ask us to rethink those conventions, this time as conventions, but also as ideological strategies. Such novelists destabilize things we used to think we could take for granted when we read novels. (Hutcheon, 1984: 54)

Atwood's writing insistently challenges the limits of traditional genres, yet this experimentalism is balanced against a strong continuity of interests, which are both aesthetic and social, "I do see the novel as a vehicle for looking at society--- an interface between language and what we choose to call reality, although even that is a very malleable substance" (Atwood, 1990: 246). In an interview with Geoff Hancock in December of 1986, Atwood spoke of how intriguing it is for a writer to make changes in traditional forms. She said, she could "move beyond the conventions to include things not considered includable. [Therefore] the kind of material thought to be suitable for novels is constantly changing" (Atwood, 1990: 250). Thus, Atwood always makes innovations in her writings.

The layout of this thesis is, firstly to trace the psychological and philosophical background of stream of consciousness, and then to give a detailed study on how Atwood uses this technique and how it functions to achieve artistic and thematic

effects. The study would be beneficial not only to our better understanding of stream of consciousness novel, but also to find a new way to analyze the writing of Margaret Atwood.

This thesis is composed of three chapters besides the part of Introduction and Conclusion. The part of Introduction gives a brief introduction to Margaret Atwood's life, works and previous studies on *Cat's Eye* by other scholars at home and abroad, and states the structure and aims of this thesis.

Chapter One traces the psychological and philosophical background of stream of consciousness, and the development of stream of consciousness novel. American philosopher and psychologist William James firstly coined the phrase---stream of consciousness, while Sigmund Freud's theory on unconsciousness exerted significant effects on the establishment of stream of consciousness novel. Despite the psychological theories, there also lie remarkable contributions from these philosophical theories, such as "the Will to Life" by Arthur Schopenhauer (1788-1860), "the Will to Power" by Friedrich Nietzsche (1844-1900), and especially "intuition" and "psychological time" by Henri Bergson (1859-1941). Together with these theories, stream of consciousness novels began to rise in the late 19th century and bloomed in the 1920s and 1930s.

The focus of this thesis is stream of consciousness depicted in *Cat's Eye*. Therefore, both the second chapter and the third one are composed of different perspectives of stream of consciousness. Chapter Two deals with mainly from four aspects, namely, the disordered structure, indeterminacy, consciousness via paintings and epiphany. *Cat's Eye* does not follow the chronological narrative sequence, but follows the psychological time of the protagonist, Elaine. Therefore, the seemingly disordered structure just reflects the movement of the protagonist's consciousness. Since this novel traces along with the developing of Elaine's consciousness, it is full of uncertainty and unreliability in time, plot, and form. Moreover, Atwood makes a special utilization of Elaine's paintings to present the flowing of consciousness. At the end of the novel, after Elaine's retrospective, with the epiphany of survival, she gets rid of the tormenting of the past and leaves for a brighter future.

Chapter Three pays close attention to how the flowing of consciousness is described under the techniques of interior monologue, free association, montage and symbolism in this novel. Through a detailed analysis of these techniques, we can find out the psychological vicissitude of the protagonist and the message Atwood wants to convey.

Margaret Atwood's creative writing has enriched the "survival" theme of *Cat's Eye*, and this novel explores the inner world of contemporary women, who have a traumatic childhood bullied by other little girls. To understand the application of stream of consciousness technique and appreciate the artistic and thematic effects in this novel is really worthwhile.

Degree papers are in the "[Xiamen University Electronic Theses and Dissertations Database](#)". Full texts are available in the following ways:

1. If your library is a CALIS member libraries, please log on <http://etd.calis.edu.cn/> and submit requests online, or consult the interlibrary loan department in your library.
2. For users of non-CALIS member libraries, please mail to etd@xmu.edu.cn for delivery details.

厦门大学博硕士论文摘要库